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was much worried about them; but the kindly helping hand of Mr. A. H. Ritchie carried them through for him. Mr. Halpin was courteous, rather reserved in manner, but ever ready with a good word or kind deed for brother artists.

CONSTANTINO BRUMIDI, the artist engaged in decorating the interior of the Capitol, died in Washington, on the morning of Feb. 19th, of asthma. Mr. Brumidi was born in Rome in the year 1811, and came to America in 1852.

FOREIGN ART CHRONICLE.

ARCHÆOLOGY AND HISTORY.

TOULOUSE — A Gallo-Roman bronze statuette, well preserved, and representing a Samnite gladiator, was lately found by some laborers in the Port Saint-Sauveur.

CHRISTIAN ARCHITECTURE IN CYPRUS. — Mr. Greville J. Chester, in a letter dated Larnica (Larnaca), Jan. 6th, and published in the *Academy* of Jan. 31st, points out that the island of Cyprus presents a most fertile field for the investigations of the architectural student and the ecclesiologist, as it literally abounds with ancient churches (as well as with domestic buildings) of mediæval times. The churches may be generally divided into two classes: (1.) Ancient Greek, in the Byzantine style; (2.) Latin churches erected under the Lusignan dynasty in the Gothic style, and those Greek churches which were built during the same period by architects imbued with Gothic feeling. These buildings, of which Mr. Chester specifies a number, are not only interesting architecturally, but offer material also for the student of painting and of sculpture, as there are found in them frescos, and carved screens with pictures, many of which "will bear a favorable comparison with those of the early Italian painters." In the church at Kiti (the ancient Kition), the most remarkable among the Greek churches visited by Mr. Chester, there is also "a most curious mosaic of the Theotokos, in a blue dress, standing between two angels swinging censers in the early Byzantine manner," — according to the Bishop of Citium the only mosaic existing in Cyprus, — of a date "scarcely later than the eleventh or twelfth century."

MUSEUMS AND COLLECTIONS.

THE MUSEUM AT BOUFAQ is said to be threatened with destruction. The waves of the Nile bathe and undermine its walls, and the authorities are called upon to take serious measures to prevent further damage.

MUSÉE DE CLUNY. — The grand gallery over the Hall of Carriages is still unoccupied, and is the only room awaiting organization. It is to receive a magnificent chimney-piece lately discovered at Rouen, and M. du Sommerard proposes to place in it a collection of furniture and other objects of the period of Louis XIII.

THE MUSÉE DU GARDE-MEUBLE, Paris, has been opened. The objects exhibited, to be renewed from time to time, will consist of the tapestries and the valuable furniture belonging to the French nation.

THE BRITISH MUSEUM has recently purchased, for the sum of £3,000, the "Crace Collection." According to the *Academy*, this collection is especially valuable from an historical point of view, as it affords an important record of old London, its topography, etc.; but it also contains

some rare old portraits which have an artistic value. The trustees have also accepted "from an eminent collector" a series of portrait etchings by Mr. M. L. Menpes, a young artist who has had a successful career at South Kensington.

EXHIBITIONS.

THE PARIS SALON OF 1880. — Certain changes in the management of the Salon, principally in the arrangement of the works exhibited, but including also a small increase in the number of medals, have been announced by the Minister. The changes are to raise the educational value of the exhibition, as, in the words of M. Turquet, Under-Secretary of State to the Minister of Fine Arts, "the protection which the state extends to the arts can only have a purpose under republican institutions if these arts contribute towards popular instruction." The exhibition is, therefore, to be more systematically classified. Monumental art is to be given a prominent place; the works of artists *hors concours* are to be exhibited together, and the same plan is to be followed with the works of foreign artists; while those paintings, etc. which must pass the jury are to be hung "in sympathetic groups, so that the works placed in juxtaposition, according to subject and school, may help instead of injuring one another." These regulations have been violently attacked in the papers, prematurely and without sufficient reason, according to M. Gonse in the *Chronique des Arts*. The same writer deplors also "the constantly growing intrusion of politics into the *service des beaux-arts*."

ALGIERS. — The first art exhibition ever held at Algiers, according to the *Chronique des Arts*, opened under favorable auspices on Jan 15th. 5,000 francs each were contributed towards the expenses by the general council, the municipal council, and the civil governor of Algiers, M. Albert Grévy. These sums did not include the prizes offered, and it was also hoped that the government would encourage resident artists by numerous purchases.

AT AN EXHIBITION of competitive sketches for decorative paintings to be executed in several of the *mairies* and schools of Paris, lately held at the École des Beaux-Arts, one hundred and fifty artists were represented. The works competed for comprised nine paintings, a ceiling, a cartoon (to be executed at the Gobelins), three *dessus de portes*, and two friezes, on which a sum total of 107,200 francs is to be expended.

ACADEMIES AND SCHOOLS.

ART INDUSTRIAL EDUCATION IN FRANCE. — Sunday, Jan. 11th, an important meeting of artists and manufacturers was held in the Rue Fromentin (Paris), for the

purpose of discussing and formulating an educational programme applicable to the union and development of the arts properly speaking, and the industrial arts. The principles and the method developed by Viollet-le-Duc in his writings seemed to be the best basis that could be selected, and an executive committee will now endeavor to put these principles into practice. — *Chronique des Arts*.

MONUMENTS.

M. Edmond Turquet, Under-Secretary of State for the Fine Arts, has ordered of M. Ernest Barrias a monument commemorative of the defence of St. Quentin.

A monument to George Sand, by M. Aimé Millet, is to be erected in La Châtre, France, at a cost of 16,000 francs. Of this sum 6,000 francs were contributed by the state.

Viollet-le-Duc is to have a monument in Paris. The Société Centrale des Architectes has opened a subscription for the purpose.

The colossal Lion of Belfort, the work of M. Bartholdi, and commemorative of the courageous resistance made at Belfort at the time of the siege of Paris, has been unveiled.

Fifty-one thousand francs have been contributed towards a monument to be erected to M. Thiers at Saint-Germain-en-Laye. Messrs. A. Mercié, sculptor, and Fauvel, architect, are charged with the execution of the monument, which will represent the deceased statesman seated.

Two hundred thousand francs have been subscribed in France for the erection of a monument to the "Prince Imperial." The monument is to take the shape of a circular chapel, on one of the culminating points of Paris, between the Arc de l'Étoile and the Invalides.

A monument in memory of the composer Chopin is to be placed in the Church of the Holy Cross, at Warsaw, in the neighborhood of which city he was born.

Mr. D. W. Stevenson, A. R. S. A., Edinburgh, has just completed a statue of John Knox, which is to occupy a niche in front of the Institute recently erected in Haddington as a memorial to the Reformer. — *Academy*.

Asmus Jacob Carstens, the artist (1745-1798), is to be honored by statues in Berlin and in Copenhagen. His grave, at the foot of the pyramid of Cestius, in Rome, is to be decorated with a medallion of *Night and her Children*, modelled by the sculptor Rau from a drawing by Carstens.

NECROLOGY.

F. S. CARY, for more than thirty years principal of the well-known school of art in Bloomsbury, England, and son of the translator of Dante, died on Jan. 8th.

RAPHAEL CHRISTEN, a Swiss sculptor, pupil of Thorwaldsen, died aged 69. The best known of his works is a colossal bronze statue of Berne, which surmounts the fountain in the court-yard in the federal palace of that city.

AUGUSTIN-LUC DEMOUSSY, French portrait painter, born in 1809, is recorded among the dead.

ANSELM FEUERBACH, the celebrated German painter, died at Venice on Jan. 4th. He was born at Freiburg in the Breisgau, in the year 1828, studied with Schadow in Düsseldorf and with Genelli in Munich; entered the Academy at Antwerp in 1849; and then worked with Couture in Paris. After a short residence in Germany he went to Rome in 1856, which city he made his home. For several years he was Professor at the Academy at Vienna. Two

of his best-known works are *Iphigenia at Tauris* and *The Symposium of Plato*. Feuerbach was one of the grand idealists, and refused to make concessions to the spirit of modern art. His works have been the subject of much discussion, and, while all seem to agree that they are great in intellectual qualities, his color and the correctness of his drawing have been questioned.

AUGUSTE GALLIMARD, French painter, died lately at Montigny-les-Cormeilles (Seine-et-Oise), aged 67. He was a nephew of Hesse, with whom and with Ingres he studied. He painted principally sacred and classical subjects, and was also a prolific writer. Some account of his works may be found in the *Chronique des Arts* of Jan. 24th.

M. DE GROISEILLIEZ, according to the *Chronique des Arts* a pupil of Corot, of Boyer and Passini according to others, is dead. He was a member of the association of landscape painters, who had a yearly sale known as the "Vente des Dix." In the Salon of 1874 he obtained a medal of the third class.

CARL MORITZ HÄNEL, architect, died at Dresden, on Jan. 3d, in his seventy-first year. Together with the architect Krüger he finished the Museum, after Semper's departure from Dresden.

GUSTAV HEINE, architect, died on Jan. 8th. He was born at Dresden in 1802, and was for a long number of years teacher of drawing and Professor of Architecture at the Academy of his native city. He also published several works on architecture, perspective, etc.

GUSTAVE KLOTZ, for many years architect of the Strasburg cathedral, died lately.

THOMAS LANDSEER, A. R. A., the well-known English engraver, brother of Sir Edwin Landseer, and the oldest member of the Royal Academy, died on the evening of Jan. 20th. He was the eldest son of John Landseer, A. R. A., and was born in London in 1795. He studied originally under his father, and after 1815 was for some time a pupil of Haydon. A large part of his art life was devoted to engraving the pictures of his brother, the animal painter. He was also a painter and an illustrator. Thomas Landseer was elected an A. R. A. in 1868, and it is stated that he was on the eve of his election as a full Academician when he died. A tolerably full account of his life and works will be found in the *Athenæum* for Jan. 24th and 31st, 1880.

RESTORATIONS, ETC.

EXETER, ENGLAND. — It is proposed to demolish five of the churches of the city of Exeter, all of them, according to the *Athenæum*, "among those which give picturesque and historical character to that place."

VANDALISM IN FRANCE. — A man was lately caught trying to break a statue in the gardens of the Tuileries. He stated that he was a "dealer in *débris*," that it was his occupation to break statues, statuettes, and bas-reliefs, and to sell them for export. The English, he affirmed, are the best customers for wares of this sort. This is somewhat of a kind with an advertisement lately published in the London *Times*, offering for sale "the materials of the Cloister of the Carmelites of Pont l'Abbé, built in 1383, perfectly intact. Classed as an historical monument." The cloister, however, will not be transported to England. The French government has appropriated 2,000 francs, in addition to 1,500 francs voted by the council of Pont l'Abbé, and the monument is to be bought for the municipality.